

## EAST Search History

Ref #	Hits	Search Query	DBs	Default Operator	Plurals	Time Stamp
L44	3	(palette and chromatic and (web-safe or "web safe" or websafe) and saturation).CLM.	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:47

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Ref #	Hits	Search Query	DBs	Default Operator	Plurals	Time Stamp
L41	5	(palette and chromatic and (web-safe or "web safe" or websafe))	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:47
L43	21	(cross-platform or "cross platform" or "crossplatform") and (web-safe or "web safe" or websafe)	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:46
L40	27	345/595.ccls.	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:44
L39	0	345/601.ccls. and (saturation and (web-safe or "web safe" or websafe))	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:37
L38	0	345/601.ccls. and (chromatic and (web-safe or "web safe" or websafe))	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:37
L37	0	345/601.ccls. and (palette and (web-safe or "web safe" or websafe))	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:37
L36	1	345/593.ccls. and (saturation and (web-safe or "web safe" or websafe))	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:37
L35	1	345/593.ccls. and (chromatic and (web-safe or "web safe" or websafe))	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:37
L34	1	345/593.ccls. and (palette and (web-safe or "web safe" or websafe))	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:37
L32	58	345/601.ccls. and "color palette"	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:36
L31	66	345/593.ccls. and "color palette"	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:36

## EAST Search History

L30	4	434/98.ccls. and (palette and chromatic)	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:33
L29	0	434/98.ccls. and (palette and (web-safe or "web safe" or websafe))	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:33
L27	11	434/98.ccls. and "color palette"	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:33
L26	0	434/98.ccls. and ((color adj palette) and (web-safe or "web safe" or websafe))	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:32
L25	0	715/835.ccls. and (palette and (web-safe or "web safe" or websafe))	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:29
L22	0	715/835.ccls. and ((color adj palette) and (web-safe or "web safe" or websafe))	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:29
L23	0	715/835.ccls. and ((color adj palette) same (web-safe or "web safe" or websafe))	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:28
L21	1	715/835.ccls. and (palette and achromatic)	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:28
L19	1	715/835.ccls. and ((color adj palette) and achromatic)	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:28
L17	0	715/835.ccls. and ((color adj palette) same achromatic)	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:28
L16	6	715/763.ccls. and (color adj palette)	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:28
L15	0	715/763.ccls. and ((palette) and (web-safe or "web safe" or websafe))	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:25

## EAST Search History

L14	0	715/763.ccls. and ((chromatic) and (web-safe or "web safe" or websafe))	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:25
L13	2	715/810.ccls. and ((color adj palette) and achromatic)	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:25
L7	1	715/810.ccls. and ((chromatic) and (web-safe or "web safe" or websafe))	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:25
L6	1	715/810.ccls. and ((palette) and (web-safe or "web safe" or websafe))	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:25
L12	2	715/810.ccls. and (palette and achromatic)	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:24
L11	0	715/763.ccls. and (web-safe or "web safe" or websafe)	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:22
L10	6	715/763.ccls. and (color adj palette)	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:22
L4	1	715/810.ccls. and ((color adj palette) same (web-safe or "web safe" or websafe))	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:22
L3	1	715/810.ccls. and ((color adj palette) and (web-safe or "web safe" or websafe))	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:20
L2	5	rose-brian.in.	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:19
L1	133	345/594.ccls.	US-PGPUB; USPAT; EPO; JPO; DERWENT	OR	ON	2007/07/09 10:17

Terms used:

**palette saturation chromatic websafe web safe web safe**

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1 [Color science and color appearance models for CG, HDTV, and D-CINEMA](#)



Charles Poynton, Garrett Johnson

August 2004 **ACM SIGGRAPH 2004 Course Notes SIGGRAPH '04**

**Publisher:** ACM Press

Full text available:  [pdf\(1.46 MB\)](#)

Additional Information: [full citation](#), [abstract](#)

This course introduces the science behind image digitization, tone reproduction, and color reproduction in computer generated imagery (CGI), HDTV, and digital cinema (D-cinema). We detail how color is represented and processed as images are transferred between these domains. We detail the different forms of nonlinear coding ("gamma") used in CGI, HDTV, and D-cinema. We explain why one system's RGB does not necessarily match the RGB of another system. We explain color specification ...

2 [Getting it off the screen and onto paper \(panel session\): current accomplishments and future goals](#)



Gary W. Meyer, Ricardo J. Motta, Joann Taylor, Maureen C. Stone

August 1990 **ACM SIGGRAPH 90 Panel Proceedings SIGGRAPH '90**

**Publisher:** ACM Press

Full text available:  [pdf\(11.43 MB\)](#)

Additional Information: [full citation](#), [index terms](#)


3 [Color in information display principles, perception, and models](#)



Maureen C. Stone

August 2004 **ACM SIGGRAPH 2004 Course Notes SIGGRAPH '04**

**Publisher:** ACM Press

Full text available:  [pdf\(1.02 MB\)](#)

Additional Information: [full citation](#), [abstract](#)

Color is a key component of information display that is easy to use badly. As a result, Edward Tufte's key principle for color design is "do no harm." While inspired color design is an art, the principles that underlie good color design have their roots in human perception and a deep understanding of the color properties of different media. Over the last decade, there has been significant progress towards providing computational models for color perception. Similarly, there has been substantial ...

4

[Model and representation: the effect of visual feedback on human performance in a](#)





## color picker interface

Sarah A. Douglas, Arthur E. Kirkpatrick

April 1999 **ACM Transactions on Graphics (TOG)**, Volume 18 Issue 2

**Publisher:** ACM Press

Full text available: pdf(516.54 KB) . Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#), [index terms](#), [review](#)

User interfaces for color selection consist of a visible screen representation, an input method, and the underlying conceptual organization of the color model. We report a two-way factorial, between-subjects variable experiment that tested the effect of high and low visual feedback interfaces on speed and accuracy of color matching for RGB and HSV color models. The only significant effect was improved accuracy due to increased visual feedback. Using color groups as a within-subjects variab ...

**Keywords:** HSV, RGB, color model, color selection, feedback, mental model, user interface

## 5 Experimental analysis of simple, distributed vertex coloring algorithms



Irene Finocchi, Alessandro Panconesi, Riccardo Silvestri

January 2002 **Proceedings of the thirteenth annual ACM-SIAM symposium on Discrete algorithms SODA '02**

**Publisher:** Society for Industrial and Applied Mathematics

Full text available: pdf(922.82 KB) . Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#)

We perform an extensive experimental evaluation of very simple, distributed, randomized algorithms for  $(\Delta + 1)$ - and so-called Brooks-Vizing vertex colorings, i.e., colorings using considerably fewer than  $\Delta$  colors. We consider variants of algorithms known from the literature, boosting them with a distributed independent set computation. Our study clearly determines the relative performance of the algorithms w.r.t. the number of communication rounds and the number of colors. The result ...

## 6 Color adaptive graphics: what you see in your color palette isn't what you get!



Suguru Ishizaki

May 1995 **Conference companion on Human factors in computing systems CHI '95**

**Publisher:** ACM Press

Full text available: pdf(346.28 KB) . Additional Information: [full citation](#), [references](#), [citations](#), [index terms](#)

## 7 Computer Supported Cooperative Work (CSCW) and multimedia: The calibration of a display monitor for an image enabler



John D. McFall, Jennifer M. Crawford

November 1992 **Proceedings of the 1992 conference of the Centre for Advanced Studies on Collaborative research - Volume 1 CASCON '92**

**Publisher:** IBM Press

Full text available: pdf(777.16 KB) . Additional Information: [full citation](#), [references](#), [citations](#)

## 8 Computer graphics: Projecting tension in virtual environments through lighting



Magy Seif El-Nasr

June 2006 **Proceedings of the 2006 ACM SIGCHI international conference on Advances in computer entertainment technology ACE '06**

**Publisher:** ACM Press

Full text available: pdf(209.04 KB) . Additional Information: [full citation](#), [abstract](#), [references](#), [index terms](#)

Interactive synthetic environments are currently used in a wide variety of applications, including video games, exposure therapy, education, and training. Their success in such domains relies on their immersive and engagement qualities. Filmmakers and theatre directors use many techniques to project tension in the hope of affecting audiences' affective states. These techniques include narrative, sound effects, camera movements, and lighting. This paper focuses on temporal variation of lighting c ...

**Keywords:** arousal, emotions, games, tension, visual perception

## 9 The RGYB color geometry



Colin Ware, William Cowan

April 1990 **ACM Transactions on Graphics (TOG)**, Volume 9 Issue 2

**Publisher:** ACM Press

Full text available: pdf(1.20 MB)

Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#), [index terms](#)

Background: The gamut of a color CRT is defined by its three primary colors, each produced by a phosphor/electron gun combination. Light from the primaries combines additively, so the color gamut is a subset of a three dimensional vector space [1]. With the primaries as basis vectors normalized to 1.0, the color gamut is a unit cube, known as the RGB color geometry, since the three primaries are usually red, green, and blue. User interaction via RGB is generally thought to be counterintuitive ...



## 10 Transferring color to greyscale images



Tomihisa Welsh, Michael Ashikhmin, Klaus Mueller

July 2002 **ACM Transactions on Graphics (TOG)**, **Proceedings of the 29th annual conference on Computer graphics and interactive techniques SIGGRAPH '02**, Volume 21 Issue 3

**Publisher:** ACM Press

Full text available: pdf(4.03 MB)

Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#), [index terms](#)

We introduce a general technique for "colorizing" greyscale images by transferring color between a source, color image and a destination, greyscale image. Although the general problem of adding chromatic values to a greyscale image has no exact, objective solution, the current approach attempts to provide a method to help minimize the amount of human labor required for this task. Rather than choosing RGB colors from a palette to color individual components, we transfer the entire color "mood" of ...

**Keywords:** color, image processing, texture synthesis, video



## 11 eMMaC: knowledge-based color critiquing support for novice multimedia authors



Kumiyo Nakakoji, Brent N. Reeves, Atsushi Aoki, Hironobu Suzuki, Kazumunori Mizushima  
January 1995 **Proceedings of the third ACM international conference on Multimedia MULTIMEDIA '95**

**Publisher:** ACM Press

Full text available: html(45.87 KB)

Additional Information: [full citation](#), [references](#), [citations](#), [index terms](#)

**Keywords:** color usage, critiquing, human factors, knowledge-based authoring environments, usability, user interfaces



## 12 Music and Games: Automating Lighting Design for Interactive Entertainment





Magy Seif El-Nasr, Ian Horswill

April 2004 **Computers in Entertainment (CIE)**, Volume 2 Issue 2

**Publisher:** ACM Press

Full text available: pdf(199.80 KB) Additional Information: [full citation](#), [appendices and supplements](#), [abstract](#), [cited by](#), [index terms](#)

Recent advances in computer graphics, particularly in real-time rendering, have resulted in major improvements in 3D graphics and rendering techniques in interactive entertainment. In this article we focus on the scene-lighting process, which we define as configuring the number of lights in a scene, their properties (e.g., range and attenuation), positions, angles, and colors. Lighting design is well known among designers, directors, and visual artists for its vital role in influencing viewers' ...

**Keywords:** 3-D simulations, Interactive entertainment, game design, game development, immersive environments, lighting design, visual compositing, visual design

13 LightKit: A lighting system for effective visualization

Michael Halle, Jeanette Meng

October 2003 **Proceedings of the 14th IEEE Visualization 2003 (VIS'03) VIS '03**

**Publisher:** IEEE Computer Society

Full text available: pdf(633.08 KB) Additional Information: [full citation](#), [abstract](#), [citations](#)

LightKit is a system for lighting three-dimensional synthetic scenes. LightKit simplifies the task of producing visually pleasing, easily interpretable images for visualization while making it harder to produce results where the scene illumination distracts from the visualization process. LightKit is based on lighting designs developed by artists and photographers and shown in previous studies to enhance shape perception. A key light provides natural overhead illumination of the scene, augmented ...

**Keywords:** Visualization, lighting design, light color

14 A perceptually based spectral model for isotropic textures



Danny Holten, Jarke J. Van Wijk, Jean-Bernard Martens

October 2006 **ACM Transactions on Applied Perception (TAP)**, Volume 3 Issue 4

**Publisher:** ACM Press

Full text available: pdf(853.23 KB) Additional Information: [full citation](#), [abstract](#), [references](#), [index terms](#)

Color is routinely used to visualize interval and ordinal data, while texture is not. For color, a variety of perceptually based models is available, which can be used to convey data via straightforward mapping. The dimensionality of texture is less well understood and there are almost no perceptually based and validated models available to generate textures on demand. We present a perceptually based texture synthesis model for isotropic textures. The model uses additive synthesis of band-limited ...

**Keywords:** Textures, multivariate visualization, perception, user studies in visualization

15 Main track: Structuring contention-based channel access in wireless sensor networks



Shane B. Eisenman, Andrew T. Campbell

April 2006 **Proceedings of the fifth international conference on Information processing in sensor networks IPSN '06**

**Publisher:** ACM Press

Full text available: pdf(191.86 KB) Additional Information: [full citation](#), [abstract](#), [references](#), [index terms](#)

In a wireless network using CSMA for MAC, packet collisions can result either because of



the vulnerability stemming from the idle channel detection delay of the radio device or because of the hidden terminal problem. Both of these collision scenarios can be addressed by applying some additional structure to carrier sense-based channel access, sacrificing throughput to improve collision protection. Specifically, we assign a unique time slice to each contending transmitter that is designed to allo ...

**Keywords:** medium access

16 Animation: Unsupervised colorization of black-and-white cartoons



Daniel Sýkora, Jan Buriánek, Jiří Žára

June 2004 **Proceedings of the 3rd international symposium on Non-photorealistic animation and rendering NPAR '04**

**Publisher:** ACM Press

Full text available: pdf(704.37 KB) Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#), [index terms](#)

We present a novel *color-by-example* technique which combines image segmentation, patch-based sampling and probabilistic reasoning. This method is able to automate colorization when new color information is applied on the already designed black-and-white cartoon. Our technique is especially suitable for cartoons digitized from classical celluloid films, which were originally produced by a paper or cel based method. In this case, the background is usually a static image and only the dynamic ...

**Keywords:** color-by-example, image analogies, image processing, image registration, image segmentation, patch-based sampling, probabilistic relaxation

17 Painterly rendering: Artistic Vision: painterly rendering using computer vision techniques



Bruce Gooch, Greg Coombe, Peter Shirley

June 2002 **Proceedings of the 2nd international symposium on Non-photorealistic animation and rendering NPAR '02**

**Publisher:** ACM Press

Full text available: pdf(12.66 MB) Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#), [index terms](#)

We present a method that takes a raster image as input and produces a painting-like image composed of strokes rather than pixels. Our method works by first segmenting the image into features, finding the approximate medial axes of these features, and using the medial axes to guide brush stroke creation. System parameters may be interactively manipulated by a user to effect image segmentation, brush stroke characteristics, stroke size, and stroke frequency. This process creates images reminiscent ...

**Keywords:** image moments, image processing, medial axis, non-photorealistic rendering, painting

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1 [Color adaptive graphics: what you see in your color palette isn't what you get!](#)



Suguru Ishizaki

May 1995 **Conference companion on Human factors in computing systems CHI '95**

**Publisher:** ACM Press

Full text available: [pdf\(346.28 KB\)](#) Additional Information: [full citation](#), [references](#), [citations](#), [index terms](#)

2 [Model and representation: the effect of visual feedback on human performance in a color picker interface](#)



Sarah A. Douglas, Arthur E. Kirkpatrick

April 1999 **ACM Transactions on Graphics (TOG)**, Volume 18 Issue 2

**Publisher:** ACM Press

Full text available: [pdf\(516.54 KB\)](#) Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#), [index terms](#), [review](#)

User interfaces for color selection consist of a visible screen representation, an input method, and the underlying conceptual organization of the color model. We report a two-way factorial, between-subjects variable experiment that tested the effect of high and low visual feedback interfaces on speed and accuracy of color matching for RGB and HSV color models. The only significant effect was improved accuracy due to increased visual feedback. Using color groups as a within-subjects variable ...

**Keywords:** HSV, RGB, color model, color selection, feedback, mental model, user interface

3 [Color in information display principles, perception, and models](#)



Maureen C. Stone

August 2004 **ACM SIGGRAPH 2004 Course Notes SIGGRAPH '04**

**Publisher:** ACM Press

Full text available: [pdf\(1.02 MB\)](#) Additional Information: [full citation](#), [abstract](#)

Color is a key component of information display that is easy to use badly. As a result, Edward Tufte's key principle for color design is "do no harm." While inspired color design is an art, the principles that underlie good color design have their roots in human perception and a deep understanding of the color properties of different media. Over the

last decade, there has been significant progress towards providing computational models for color perception. Similarly, there has been substantial ...

#### 4 Color gamut transform pairs



Alvy Ray Smith

August 1978 **ACM SIGGRAPH Computer Graphics , Proceedings of the 5th annual conference on Computer graphics and interactive techniques SIGGRAPH '78**, Volume 12 Issue 3

**Publisher:** ACM Press

Full text available: pdf(2.10 MB)

Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#), [index terms](#)

Digital control of color television monitors—in particular, via frame buffers—has added precise control of a large subset of human colorspace to the capabilities of computer graphics. This subset is the gamut of colors spanned by the red, green, and blue (RGB) electron guns exciting their respective phosphors. It is called the RGB monitor gamut. Full-blown color theory is a quite complex subject involving physics, psychology, and physiology, but restrictio ...

**Keywords:** Brightness, Color, Color transform, Gamut, Hue, Luminance, NTSC, Saturation, Value

#### 5 The RGYB color geometry



Colin Ware, William Cowan

April 1990 **ACM Transactions on Graphics (TOG)**, Volume 9 Issue 2

**Publisher:** ACM Press

Full text available: pdf(1.20 MB)

Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#), [index terms](#)

Background: The gamut of a color CRT is defined by its three primary colors, each produced by a phosphor/electron gun combination. Light from the primaries combines additively, so the color gamut is a subset of a three dimensional vector space [1]. With the primaries as basis vectors normalized to 1.0, the color gamut is a unit cube, known as the RGB color geometry, since the three primaries are usually red, green, and blue. User interaction via RGB is generally thought to be counterin ...

#### 6 Image-based editing and image-based animation: Isoluminant color picking for non-photorealistic rendering



Trân-Quân Luong, Ankush Seth, Allison Klein, Jason Lawrence

May 2005 **Proceedings of Graphics Interface 2005 GI '05**

**Publisher:** Canadian Human-Computer Communications Society

Full text available: pdf(954.45 KB) Additional Information: [full citation](#), [abstract](#), [references](#)

The physiology of human visual perception helps explain different uses for color and luminance in visual arts. When visual fields are isoluminant, they look the same to our luminance processing pathway, while potentially looking quite different to the color processing path. This creates a perceptual tension exploited by skilled artists. In this paper, we show how reproducing a target color using a set of isoluminant yet distinct colors can both improve existing NPR image filters and help create ...

**Keywords:** artistic dithering, color halftoning, nonphotorealistic rendering

#### 7 Transferring color to greyscale images



Tomihisa Welsh, Michael Ashikhmin, Klaus Mueller



July 2002 **ACM Transactions on Graphics (TOG) , Proceedings of the 29th annual conference on Computer graphics and interactive techniques SIGGRAPH '02**, Volume 21 Issue 3

**Publisher:** ACM Press

Full text available: pdf(4.03 MB)

Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#), [index terms](#)

We introduce a general technique for "colorizing" greyscale images by transferring color between a source, color image and a destination, greyscale image. Although the general problem of adding chromatic values to a greyscale image has no exact, objective solution, the current approach attempts to provide a method to help minimize the amount of human labor required for this task. Rather than choosing RGB colors from a palette to color individual components, we transfer the entire color "mood" of ...

**Keywords:** color, image processing, texture synthesis, video

## 8 The versatility of color mapping



Samuel P. Uzelton, Mark E. Lee, Randy A. Brown

October 1986 **Proceedings of the 1986 workshop on Applied computing SAC '86**

**Publisher:** ACM Press

Full text available: pdf(412.49 KB)

Additional Information: [full citation](#), [abstract](#), [references](#), [index terms](#)

Extracting information from large amounts of data by using tables of numbers is difficult. Often, such data can be presented more effectively with graphics. The reduction in the cost of memory has allowed more powerful display systems to provide for the simultaneous display of hundreds, thousands, and even millions of colors. Effective and efficient manipulation of the colors in the display system is necessary to manage the use of such a large number of colors. These extended color capabilities ...

## 9 Paint by numbers: abstract image representations



Paul Haeberli

September 1990 **ACM SIGGRAPH Computer Graphics , Proceedings of the 17th annual conference on Computer graphics and interactive techniques SIGGRAPH '90**, Volume 24 Issue 4

**Publisher:** ACM Press

Full text available: pdf(7.56 MB)

Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#), [index terms](#)

Computer graphics research has concentrated on creating photo-realistic images of synthetic objects. These images communicate surface shading and curvature, as well as the depth relationships of objects in a scene. These renderings are traditionally represented by a rectangular array of pixels that tile the image plane. As an alternative to photo-realism, it is possible to create abstract images using an ordered collection of brush strokes. These abstract images filter and refine visual information ...

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### 1 [Macintosh human interface guidelines](#)

Apple Computer, Inc.  
January 1992 Book

**Publisher:** Addison-Wesley Publishing Company

Full text available: pdf(37.61 MB)

Additional Information: [full citation](#), [abstract](#), [references](#), [cited by](#), [index terms](#)

Macintosh Human Interface Guidelines describes the way to create products that optimize the interaction between people and Macintosh computers. It explains the whys and hows of the Macintosh interface in general terms and specific details.

Macintosh Human Interface Guidelines helps you link the philosophy behind the Macintosh interface to the actual implementation of interface elements. Examples from a wide range of Macintosh products show good human interface design, including individ ...

### 2 [How computer graphing programs change the graph design process: results of research on the fill pattern feature](#)

Lee E. Brasseur

November 1994 **ACM SIGDOC Asterisk Journal of Computer Documentation**, Volume 18  
Issue 4

**Publisher:** ACM Press

Full text available: pdf(1.51 MB)

Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#), [index terms](#)

Graphing experts often critique the fill patterns which appear in many computer-generated graphs and charts because they can distract from and even distort the information. One of the reasons these fill patterns are so problematic is that they are automatically inserted into any plot a user chooses. In this paper I present both a summary of the advantages and disadvantages of fill patterns and the results of research which compares the ways in which both computer designers and paper-and-pencil d ...

### 3 [Color in information display principles, perception, and models](#)

Maureen C. Stone

August 2004 **ACM SIGGRAPH 2004 Course Notes SIGGRAPH '04**

**Publisher:** ACM Press

Full text available: pdf(1.02 MB)

Additional Information: [full citation](#), [abstract](#)

Color is a key component of information display that is easy to use badly. As a result, Edward Tufte's key principle for color design is "do no harm." While inspired color design is an art, the principles that underlie good color design have their roots in human perception and a deep understanding of the color properties of different media. Over the last decade, there has been significant progress towards providing computational models for color perception. Similarly, there has been substantial ...

4 Recent advances in haptic rendering & applications: DAB: interactive haptic painting with 3D virtual brushes ☐



Bill Baxter, Vincent Scheib, Ming C. Lin, Dinesh Manocha  
July 2005 **ACM SIGGRAPH 2005 Courses SIGGRAPH '05**

**Publisher:** ACM Press

Full text available: pdf(464.97 KB) Additional Information: [full citation](#), [abstract](#), [references](#)

We present a novel painting system with an intuitive haptic interface, which serves as an expressive vehicle for interactively creating painterly works. We introduce a deformable, 3D brush model, which gives the user natural control of complex brush strokes. The force feedback enhances the sense of realism and provides tactile cues that enable the user to better manipulate the paint brush. We have also developed a bidirectional, two-layer paint model that, combined with a palette interface, enab ...

**Keywords:** deformable brush model, haptics, human computer interaction, painting systems

5 DAB: interactive haptic painting with 3D virtual brushes ☐



Bill Baxter, Vincent Scheib, Ming C. Lin, Dinesh Manocha  
August 2001 **Proceedings of the 28th annual conference on Computer graphics and interactive techniques SIGGRAPH '01**

**Publisher:** ACM Press

Full text available: pdf(10.82 MB) Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#), [index terms](#)

*We present a novel painting system with an intuitive haptic interface, which serves as an expressive vehicle for interactively creating painterly works. We introduce a deformable, 3D brush model, which gives the user natural control of complex brush strokes. The force feedback enhances the sense of realism and provides tactile cues that enable the user to better manipulate the paint brush. We have also developed a bidirectional, two-layer paint model that, combined with a palette interface ...*

**Keywords:** Human Computer Interaction, deformable brush model, haptics, painting systems

6 Image-based editing and image-based animation: Isoluminant color picking for non-photorealistic rendering ☐

Trân-Quân Luong, Ankush Seth, Allison Klein, Jason Lawrence  
May 2005 **Proceedings of Graphics Interface 2005 GI '05**

**Publisher:** Canadian Human-Computer Communications Society

Full text available: pdf(954.45 KB) Additional Information: [full citation](#), [abstract](#), [references](#)

The physiology of human visual perception helps explain different uses for color and luminance in visual arts. When visual fields are isoluminant, they look the same to our luminance processing pathway, while potentially looking quite different to the color processing path. This creates a perceptual tension exploited by skilled artists. In this paper, we show how reproducing a target color using a set of isoluminant yet distinct colors can both improve existing NPR image filters and help create ...

**Keywords:** artistic dithering, color halftoning, nonphotorealistic rendering

7 Color gamut transform pairs



Alvy Ray Smith

August 1978 **ACM SIGGRAPH Computer Graphics , Proceedings of the 5th annual conference on Computer graphics and interactive techniques SIGGRAPH '78**, Volume 12 Issue 3

**Publisher:** ACM Press

Full text available: pdf(2.10 MB)

Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#), [index terms](#)

Digital control of color television monitors—in particular, via frame buffers—has added precise control of a large subset of human colorspace to the capabilities of computer graphics. This subset is the gamut of colors spanned by the red, green, and blue (RGB) electron guns exciting their respective phosphors. It is called the RGB monitor gamut. Full-blown color theory is a quite complex subject involving physics, psychology, and physiology, but restrictio ...

**Keywords:** Brightness, Color, Color transform, Gamut, Hue, Luminance, NTSC, Saturation, Value

8 The RGYB color geometry



Colin Ware, William Cowan

April 1990 **ACM Transactions on Graphics (TOG)**, Volume 9 Issue 2

**Publisher:** ACM Press

Full text available: pdf(1.20 MB)

Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#), [index terms](#)

Background: The gamut of a color CRT is defined by its three primary colors, each produced by a phosphor/electron gun combination. Light from the primaries combines additively, so the color gamut is a subset of a three dimensional vector space [1]. With the primaries as basis vectors normalized to 1.0, the color gamut is a unit cube, known as the RGB color geometry, since the three primaries are usually red, green, and blue. User interaction via RGB is generally thought to be counterin ...

9 Getting it off the screen and onto paper (panel session): current accomplishments and future goals



Gary W. Meyer, Ricardo J. Motta, Joann Taylor, Maureen C. Stone

August 1990 **ACM SIGGRAPH 90 Panel Proceedings SIGGRAPH '90**

**Publisher:** ACM Press

Full text available: pdf(11.43 MB)

Additional Information: [full citation](#), [index terms](#)

10 Anti-aliasing in topological color spaces



Kenneth Turkowski

August 1986 **ACM SIGGRAPH Computer Graphics , Proceedings of the 13th annual conference on Computer graphics and interactive techniques SIGGRAPH '86**, Volume 20 Issue 4

**Publisher:** ACM Press

Full text available: pdf(5.19 MB)

Additional Information: [full citation](#), [abstract](#), [references](#), [index terms](#)

The power of a color space to perform well in interpolation problems such as anti-aliasing and smooth-shading is dependent on the topology of the color space as well as the

number of elements it contains. We develop the *Major-minor* color space, which has a topology and representation that lends itself to simple anti-aliasing computations between elements of an arbitrary set of colors in an inexpensive frame store.

11 A perceptually based spectral model for isotropic textures

 Danny Holten, Jarke J. Van Wijk, Jean-Bernard Martens  
October 2006 **ACM Transactions on Applied Perception (TAP)**, Volume 3 Issue 4


**Publisher:** ACM Press

Full text available:  pdf(853.23 KB) Additional Information: [full citation](#), [abstract](#), [references](#), [index terms](#)

Color is routinely used to visualize interval and ordinal data, while texture is not. For color, a variety of perceptually based models is available, which can be used to convey data via straightforward mapping. The dimensionality of texture is less well understood and there are almost no perceptually based and validated models available to generate textures on demand. We present a perceptually based texture synthesis model for isotropic textures. The model uses additive synthesis of band-limited ...

**Keywords:** Textures, multivariate visualization, perception, user studies in visualization

12 Visualizing geospatial data


 Theresa Marie Rhyne, Alan MacEachren, Theresa-Marie Rhyne  
August 2004 **ACM SIGGRAPH 2004 Course Notes SIGGRAPH '04**

**Publisher:** ACM Press

Full text available:  pdf(14.01 MB) Additional Information: [full citation](#), [abstract](#)

This course reviews concepts and highlights new directions in GeoVisualization. We review four levels of integrating geospatial data and geographic information systems (GIS) with scientific and information visualization (VIS) methods. These include: • Rudimentary: minimal data sharing between the GIS and Vis systems • Operational: consistency of geospatial data • Functional: transparent communication between the GIS and Vis systems • Merged: one comprehensive toolkit environmentW ...

13 Steganography I: Perturbed quantization steganography with wet paper codes

 Jessica Fridrich, Miroslav Goljan, David Soukal  
September 2004 **Proceedings of the 2004 workshop on Multimedia and security MM&Sec '04**


**Publisher:** ACM Press

Full text available:  pdf(396.88 KB) Additional Information: [full citation](#), [abstract](#), [references](#), [index terms](#)

In this paper, we introduce a new approach to passive-warden steganography in which the sender embeds the secret message into a certain subset of the cover object without having to share the selection channel with the recipient. An appropriate information-theoretical model for this communication is writing in memory with (a large number of) defective cells [1]. We describe a simple variable-rate random linear code for this channel (the "wet paper" code) and use it to develop a new steganographic ...


**Keywords:** adaptive, multimedia, quantizer, security, steganalysis, steganography

14 Paint by numbers: abstract image representations

 Paul Haeberli  
September 1990 **ACM SIGGRAPH Computer Graphics , Proceedings of the 17th annual conference on Computer graphics and interactive techniques SIGGRAPH '90**, Volume 24 Issue 4

**Publisher:** ACM Press



Full text available:  pdf(7.56 MB) Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#), [index terms](#)

Computer graphics research has concentrated on creating photo-realistic images of synthetic objects. These images communicate surface shading and curvature, as well as the depth relationships of objects in a scene. These renderings are traditionally represented by a rectangular array of pixels that tile the image plane. As an alternative to photo-realism, it is possible to create abstract images using an ordered collection of brush strokes. These abstract images filter and refine visual informati ...


#### 15 Colorization using optimization



Anat Levin, Dani Lischinski, Yair Weiss

August 2004 **ACM Transactions on Graphics (TOG) , ACM SIGGRAPH 2004 Papers SIGGRAPH '04**, Volume 23 Issue 3

Publisher: ACM Press

Full text available:  pdf(581.55 KB) Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#), [index terms](#)

Colorization is a computer-assisted process of adding color to a monochrome image or movie. The process typically involves segmenting images into regions and tracking these regions across image sequences. Neither of these tasks can be performed reliably in practice; consequently, colorization requires considerable user intervention and remains a tedious, time-consuming, and expensive task. In this paper we present a simple colorization method that requires neither precise image segmentation, nor ...

**Keywords:** colorization, recoloring, segmentation


#### 16 Animation: Unsupervised colorization of black-and-white cartoons



Daniel Šýkora, Jan Buriánek, Jiří Žára

June 2004 **Proceedings of the 3rd international symposium on Non-photorealistic animation and rendering NPAR '04**

Publisher: ACM Press

Full text available:  pdf(704.37 KB) Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#), [index terms](#)

We present a novel *color-by-example* technique which combines image segmentation, patch-based sampling and probabilistic reasoning. This method is able to automate colorization when new color information is applied on the already designed black-and-white cartoon. Our technique is especially suitable for cartoons digitized from classical celluloid films, which were originally produced by a paper or cel based method. In this case, the background is usually a static image and only the dynamic ...

**Keywords:** color-by-example, image analogies, image processing, image registration, image segmentation, patch-based sampling, probabilistic relaxation

#### 17 A building block approach to color graphics



J. Robert Flexer, Gio Wiederhold

August 1979 **ACM SIGGRAPH Computer Graphics , Proceedings of the 6th annual conference on Computer graphics and interactive techniques SIGGRAPH '79**, Volume 13 Issue 2

Publisher: ACM Press

Full text available:  pdf(1.21 MB) Additional Information: [full citation](#), [abstract](#), [references](#), [index terms](#)

Graphics and imaging are important in scientific, academic and industrial environments. In the past graphics systems have been used with large computers and were only available to a minority of users. The relatively small and specialized use of graphics has

inhibited sharing of software and prevented standardization necessary for widespread use. Dense semiconductor memory has recently become easily available in large quantities and makes high resolution graphics and imaging systems feasible ...

**Keywords:** Color graphics, Frame buffer, Imaging, Lightpen, Photo trigger, Rasterscan display, S-100 bus, Video digitizer, Video display

## 18 Painterly rendering: Artistic Vision: painterly rendering using computer vision techniques



Bruce Gooch, Greg Coombe, Peter Shirley

June 2002 **Proceedings of the 2nd international symposium on Non-photorealistic animation and rendering NPAR '02**

**Publisher:** ACM Press

Full text available: pdf(12.66 MB)

Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#), [index terms](#)

We present a method that takes a raster image as input and produces a painting-like image composed of strokes rather than pixels. Our method works by first segmenting the image into features, finding the approximate medial axes of these features, and using the medial axes to guide brush stroke creation. System parameters may be interactively manipulated by a user to effect image segmentation, brush stroke characteristics, stroke size, and stroke frequency. This process creates images reminiscent ...

**Keywords:** image moments, image processing, medial axis, non-photorealistic rendering, painting

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### 1 Color palette providing cross-platform consistency

Inventor: ROSE BRIAN (US)

Applicant: APPLE COMPUTER (US)

EC: G09G5/02

IPC: **G09G5/02; G09G5/02**; (IPC1-7): G09G5/02

Publication info: **US2004164991** - 2004-08-26

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